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# ARCHITECTURE

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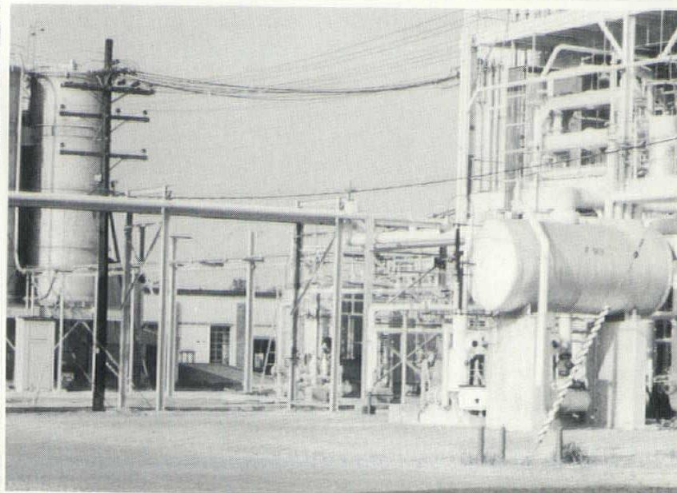
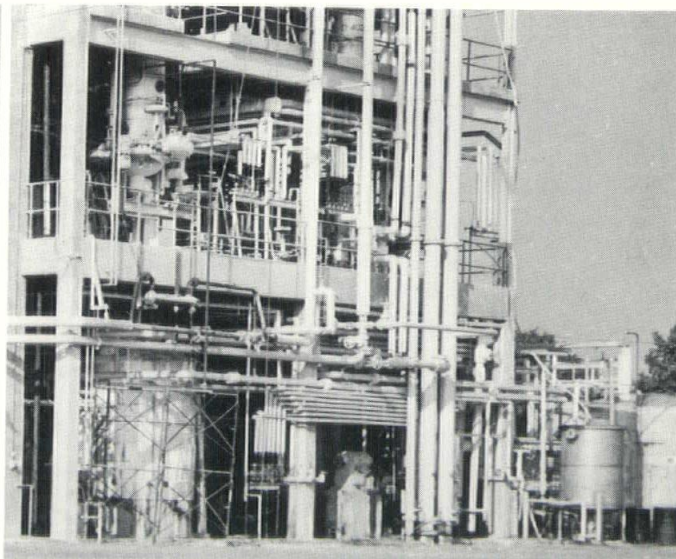
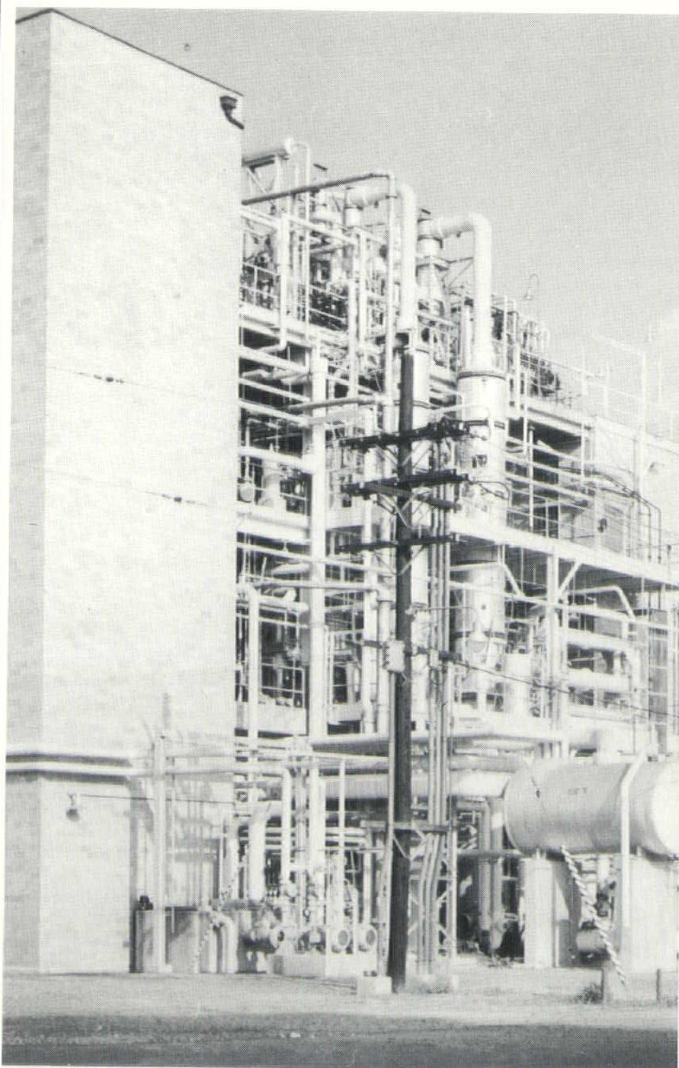
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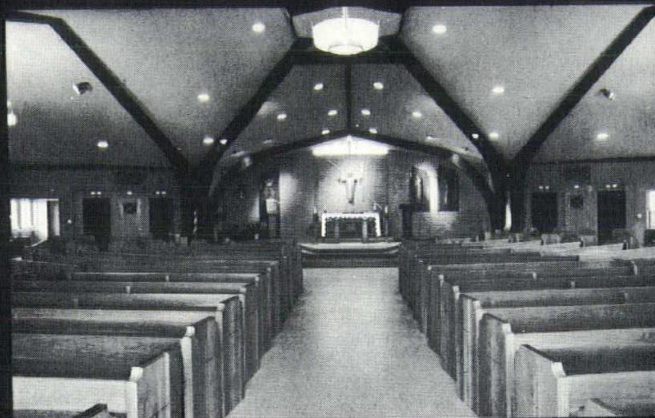


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4,200 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education and religion.

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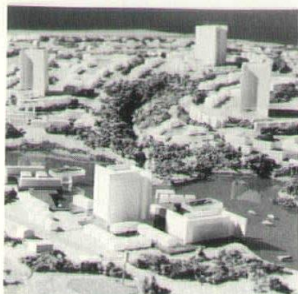
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new jersey

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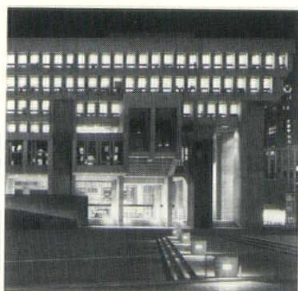
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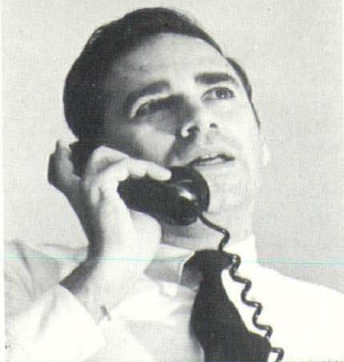
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David R. Dibner, AIA

We used to play a game called "telephone" when I was a child. We would form a circle and one person would be handed a message which he was to whisper to the next one in line. In turn, each would transmit to the person behind him, the message he had received. The fun was to see how distorted the message would be when the circle was completed. Sometimes I feel I am still playing that game, but it is no longer fun.

With the growing complexity of the structure of large corporate and governmental clients, it seems more and more difficult to have information transmitted and decisions rendered. A question is posed at one level of the client's organization and the solution is developed at a much higher level by persons to whom the information has been transmitted. Because of the extended line of communication, the "deciders" are forced to base their decisions on information which has been warped in its transmission by personal interpretations, individual prejudices, and attempts to anticipate the thinking of others. The real problem seems to be that the people involved in the solution of problems are no longer face to face.

This distorted decision making is best illustrated by a little playlet. The scene takes place in the office of the client's Project Engineer. The Architect has displayed his preliminary elevations and is requesting approval of the exterior materials:

**Architect:** "... and so we're proposing the use of this buff colored pre-cast concrete and bronze tinted glass because we want to achieve a warm effect to blend with the color of the surrounding buildings. The ingredients of the concrete have been carefully chosen to achieve this effect."

**Project Eng.:** "I like it. Please leave

## Questions and Answers

the sketch and the samples with me and I'll send it up the line for approval."

**Architect:** "Do you think it would be all right for me to make the presentation to your corporate people? These materials are so important to the integrity of the design."

**Proj. Eng.:** "I'd love to give you the chance, but you know the rules. Relax, we'll get it through for you. I'll call you in about a week."

(The scene switches to the office of the Manager, Facilities Division)

**Proj. Eng.:** "... and there it is, Larry the architect wants to use this concrete and glass to get this warm effect. What do you think?"

**Manager:** "Looks interesting, but I don't know about concrete. Remember the building in Denver? That was built in concrete and the boss didn't like it. Maybe we ought to have a brick scheme in our hip pocket, just in case."

**Proj. Eng.:** "You're right, I remember Denver, but that was a one story building and this is twelve. Well, whatever you say, I guess the Architect could use a warm colored brick if that was the answer. I'll get you a sample to take to the Vice President's office."

(The curtain rises on the Vice President-Facilities office. The Architect's sketch is pinned to the wall and lying on the desk are samples of concrete and brick)

**Vice Pres.:** "Quite interesting, Larry. What do you think?"

**Manager:** "Well, I'm not sure about concrete. Remember the trouble in Denver. We might be better off with brick. What do you think?"

**Vice Pres.:** "That's true, Denver was a bad situation. Let's go brick. In fact, the last one we did in brick came out pretty well, no controversy at all. That was in white brick. Maybe, I'll bring a sample of that along. It couldn't hurt."

**Manager:** "There was talk of warm

color, but I guess you're right. I'll get you a sample of that white colonial that we used in Baltimore. You'd better take some grey glass along, because that goes better with the white brick"

(The President of the Division which will use the new facility is the ultimate approver. He now sits behind his desk, reviewing the Architect's sketch and listening to the presentation of the Vice President-Facilities)

**Vice Pres.:** "... and so we are recommending the use of brick for the facade."

**Pres.:** "This white brick seems to be the same as the one that they are using on my new house. I like it. When can we move in? Let's see the schedule..."

And so the decision to use white brick and grey glass is transmitted to the Architect who had recommended buff concrete and bronze glass.

To some, this playlet may seem farcical and unreal, however it is easily possible. It illustrates how, as matters for decision move up the strata of organization, erroneous input can start replacing fact. Each level is concerned with pleasing the level above. Add to this the natural human error which distorts the transmission of information, and you have a situation which can cause errors in judgment. Note in the example above, that the President, when asked to judge, chose one of the alternatives given to him. The unfortunate fact was that these alternatives no longer had any relationship to the original input upon which the decision was supposed to be based.

In a large building project, the challenges for the Architect and the Client are great. Many decisions of large impact must be made. Wherever possible, communications should be made directly between proposer and decider. If this is not possible, written information should be forwarded, and the decision and the reasons therefore, similarly recorded. Only in this way can costly distortion be avoided and the Client, Architect and the Project will benefit.





Alfred Busselle, AIA  
President

## Environment

Smog, pollution of the Hudson, the Delaware and the Atlantic Ocean, pollution of the earth with DDT and radioactive materials, visual pollution of the very landscape by billboards and junk heaps — all the various ways in which we foul our own nest — are the concern of us all. Of course this has not been a conscious process; nobody has said "Come, let us pollute the earth, the sea, the air." Nor have we said "Let us take a stand against sewage in our streams and carbon monoxide in our air."

Edmund Burke said "All that is necessary for the forces of evil to prevail is that enough good men remain silent" — and too many of us have remained silent.

It is at least questionable whether a city or a factory has an inherent right to foul our streams; an automobile or plane to foul the air. Let us make a start by assuming that they don't have such rights.

It is my opinion that we architects are more culpable than most people because environment is our very business. We design our buildings, neighborhoods and cities to make life not merely bearable but joyful — yet we do little to see that it is not impossible.

Nor have we architects exerted ourselves sufficiently in the field of visual pollution where we should be strongest. Of what use is a beautiful building beside a junkyard? A fine view concealed by billboards? And, why do we tolerate destruction of important historic buildings for another gas station or parking lot?

We have supported regional planning, historic preservation, anti-billboard legislation, pollution control. We have called upon our local, state and national representatives to take action. We have produced some excellent films, "No Time for Ugliness," "The Noisy Landscape" and "A Child Went Forth." But we must do more. We must work to alert everyone — engineers, lawyers, businessmen, housewives — to the urgency of the problem.

Young people are showing particular concern and organizing groups in schools, colleges, communities; distributing information, arranging seminars.

April is Environment month; the 22nd is Earth Day for Environmental Teach-Ins. Let us resolve to regain our Earth, Air, Water and the amenities of life.





## Travelling Exhibition

The Travelling Exhibition is an important program developed by the New Jersey Society of Architects and sponsored by the N. J. State Council on the Arts for the purpose of bringing to the people in New Jersey graphically, architectural thought current among this State's leading architects. The presentations which follow were selected by an impartial jury to join the award winners of the 1969 Architectural Exhibition in a new Travelling Exhibit of interest to those who are concerned with the design quality of our physical environment.

To be a part of the Travelling Exhibition is in itself an honor and reflects great credit upon those owners and architects who have managed to develop and execute designs relevant to our time.

### Office and Research Center, Keuffel & Esser Co.

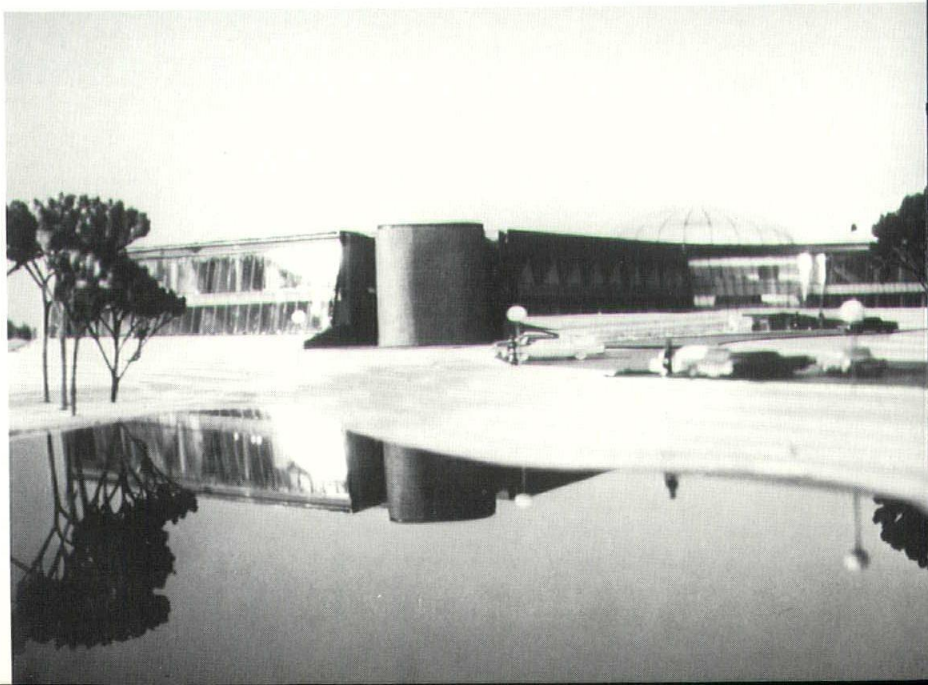
Morristown, N. J.

Architects:  
Ballou-Daly-Levy  
Ridgefield, N. J.

### Smithfield Campus, Bryant College

Providence, R. I.

Architect:  
J. Robert Hillier, AIA  
Princeton, N. J.







## **Frank Marcucella Memorial Science Building**

Franklin Pierce College

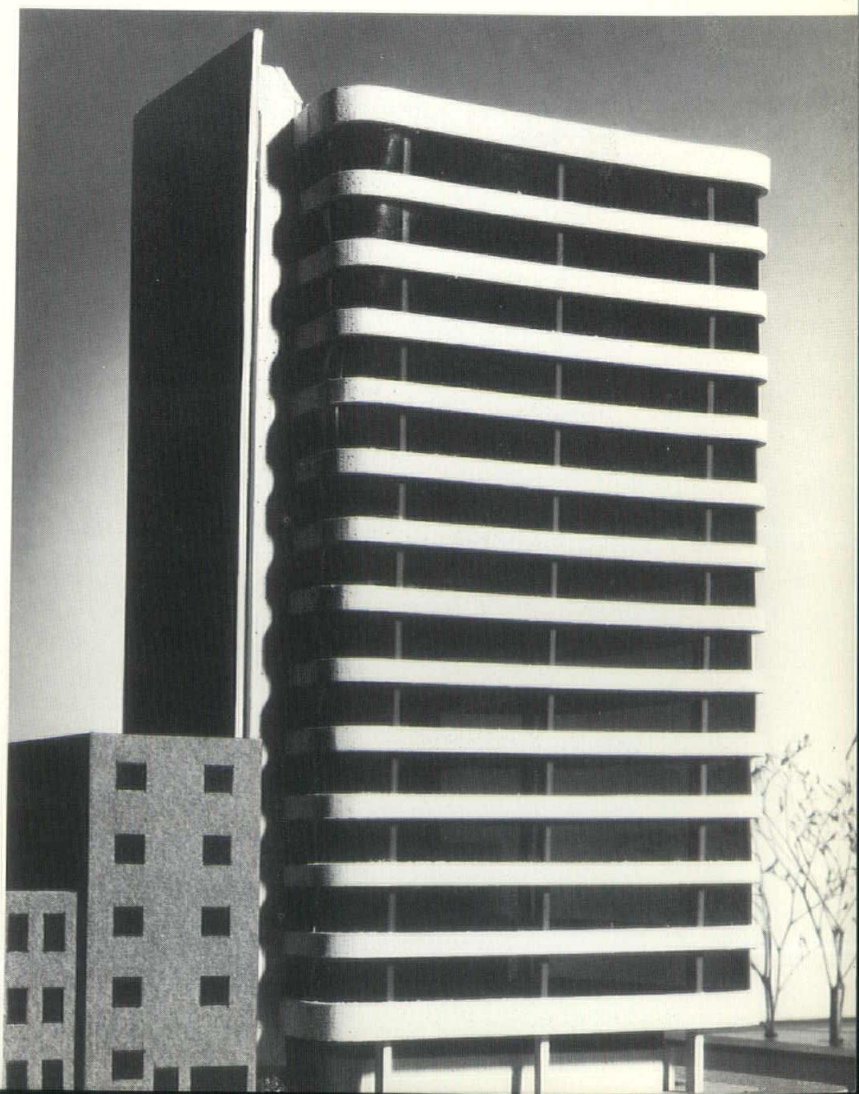
Rindge, N. H.

Architect:  
J. Robert Hillier, AIA  
Princeton, N. J.

## **Essex Tower Office Building**

Newark, N. J.

Architects:  
Valk & Keown  
Upper Montclair, N. J.





## Architectural Training

The Technical Training Committee of Architects League of Northern New Jersey met with 30 industrial arts instructors from Bergen County schools, advising them of dozens of job opportunities available in New Jersey for students trained as architectural draftsmen.

Addressing the Industrial Arts Association of Bergen County at Eastbrook Junior High School, Paramus, Romeo Aybar, AIA of Ridgefield, chairman of the committee, asked that consideration be given development of a course for the instructors at Newark College of Engineering, to be set up by the State Board of Education. He proposed also a series of seminars for teachers and students.

Aybar explained that while mechanical drawing usually is a classroom subject, architectural drafting currently is not taught in most New Jersey high schools.



Romeo Aybar, AIA, Chairman of Architect's League Technical Training Committee; George O'Leary, President of the Bergen County Industrial Arts Association; Robert Gebhardt, AIA, First Vice President of the League; and Daniel Holdefehr.

The League, which is composed of more than 100 architects in Bergen, Hudson, Passaic and Sussex Counties, held a similar session in Wayne recently for instructors in Passaic County high schools.

Mr. Aybar, as coordinator of the session, was assisted by Hugh N. Romney, AIA of Hawthorne, Martin Nosenchuk, AIA, of Englewood, and Daniel Holdefehr, architectural associate, of River Edge.

## Educational Facilities Workshop

Dynamic Schools for Tomorrow is the theme for a School Planning Conference sponsored jointly by the N. J. Society of Architects, Rutgers University Graduate School of Education and the School Planning Services of the N. J. State Department of Education April 16 and 17 at the Berkeley Carteret Hotel, Asbury Park.

Seminars on "Community Needs" will feature Samuel Dewitt Proctor, Professor of Education, Graduate School of Education, Rutgers; Marcus A. Foster, Associate Supt. for Community Affairs, Philadelphia Public Schools; and Mario D. Fantini, Educational Program Officer for the Ford Foundation.

"Educational Change" seminar speakers are: Archie F. Hay, Jr., Supt. of Schools, Bergen County; Palmer E. Dyer, Professor of Educational Media, Temple University and Henry J. Rissetto, Professor of Education and Director of Facilities Planning, Teachers College, Columbia University.

The speakers on "Design Implications" include: John C. Harkness, FAIA, of the Architects Collaborative; John M. Johansen, FAIA, Johansen and Associates; Cyril Sargent, Professor of Education, City College of New York and J. Lloyd Trump, Associate Secretary, National Association of Secondary School Principals.

The program was planned by Edward A. Spare, Director, Bureau of School Planning Services and Irving M. Peterson, Program Director, Bureau of School Planning Services. Assisting them were: Jules Gregory, FAIA, W. Donald Walling, Director of the office of Field Studies and Research, Graduate School of Education, Rutgers, Charles N. Updike, Assistant Director Bureau of School Planning Services, N. J. State Department of Education, Alfred Buselle, AIA, and Milton H. Steinbauer, Director, Office of Continuing Educational Development, Graduate School of Education, Rutgers.

### EARTH DAY

Environmental Teach-in

April 22

## \$1,000,000 Scholarships for Minorities

A \$500,000 Ford Foundation grant to AIA Foundation, matched by a \$500,000 grant from AIA, has been announced for scholarships for minorities who otherwise could not enter schools of architecture.

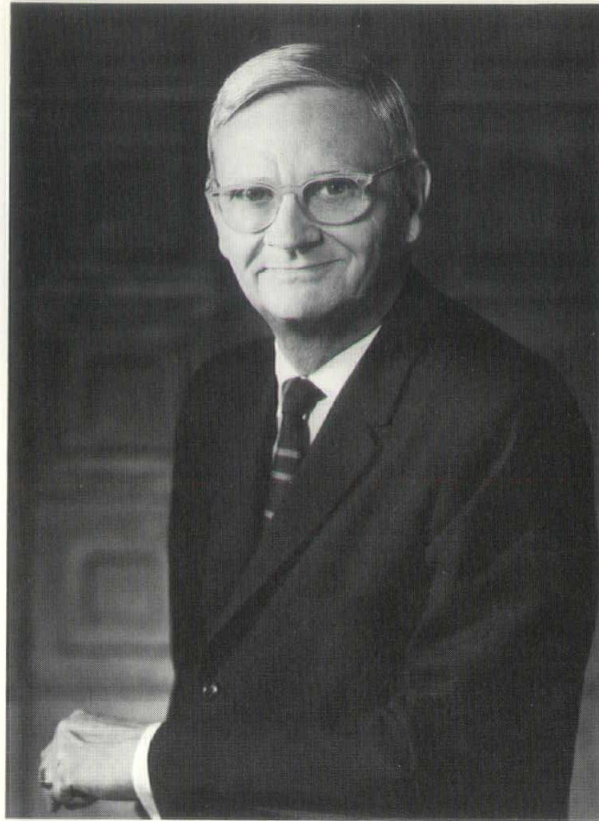
The \$1 million fund was developed in discussions between AIA and the Ford Foundation, with participation by AIA's Urban Design and Development Corporation and the presidents of the Association of Collegiate Schools of Architecture and the National Architectural Accrediting Board. The scholarship fund will be administered as one of the major programs of AIA's Professional Responsibility to Society Program, which was created following the 1969 AIA Convention in Chicago. AIA's general program is designed to increase the number of professionals from disadvantaged groups and to join in the search for solutions to the urgent urban and environmental problems of the nation. There is a scarcity of minorities in the architectural profession.

The AIA will conduct a search for candidates from minority groups who are not students but who have aptitudes and potential not otherwise recognized. College scholarships leading to a first professional degree in architecture will be given. AIA chapters, architecture students, and AIA Community Design Centers in inner-city locations throughout the U.S., with help of the Urban League and other organizations, will assist in the effort of locating candidates. The first students to be given the Ford Foundation-AIA scholarships will be enrolled in the fall of 1970. Interested applicants may apply now through Elliott Carroll, FAIA, The American Institute of Architects, 1735 New York Avenue, NW, Washington, D.C. 20006.

### AIA DOCUMENTS

All AIA documents are available at the office of the New Jersey Society of Architects, 120 Halsted Street, East Orange, N.J. 07018.





## **Charles C. Porter**

### **Architect**

It will take a long, long time for many of us to get used to the reality that Charlie Porter is no longer among us. Yet our feeling of loss is, as always, nothing compared to that of those closest to him — Evelyn, Susie and the boys.

I know their sadness is eased in the realization that so many others in our Society and in the Institute are sharing a part of it with them and have such great memories of him.

My own memories are happy ones. And so, if you will but think about it, are yours. Charlie was that kind of guy.

Robert R. Cueman





William L. Slayton

## Urban Growth Pattern Leading to Future Trouble

The way New Jersey is growing will cause its future citizens massive troubles, the 13th annual State Planning Conference was told last month.

If current trends toward expensive single-family sprawl subdivisions, jobs and housing isolated from low- and middle-income families, inadequate transportation and wasteful land use continue, city taxes will spiral, race tension will escalate and pollution of water, air and land will get worse, 600 city and state planners heard.

"We have inherited an obsolete environment . . . a concentric sprawl which now serves as the breeding

ground for our discontents," pointed out Robert L. Geddes, FAIA, Dean of Princeton's School of Architecture and Urban Planning.

"The problems of today are the mistakes of yesterday. The mistakes of today will compound these problems," said Gov. William T. Cahill.

Governor Cahill said his administration hopes to avoid simply dealing with "crisis upon crisis" by anticipating troubles and moving to surmount them. Key officials of the new administration were on hand to pledge help to cities trying to improve housing mix and land use.

William L. Slayton, Executive Vice

President of The American Institute of Architects, suggested New Jersey heavily experiment with Planned Unit Developments in the suburbs and at the fringes of cities and with New Towns where there is enough space.

Both concepts offer a better chance of variety and choice than the existing normal use of rigid zoning regulations, Slayton said.

"The zoning ordinance is a convenient way of avoiding design decisions," he charged.

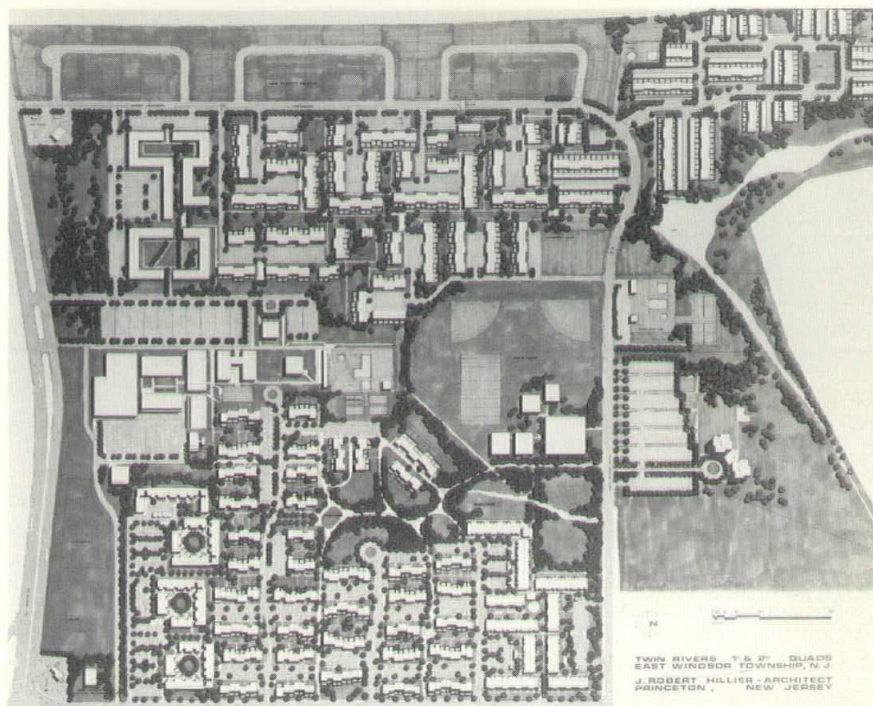
"One measures what is proposed against the zoning regulations; and if it fits, it is acceptable. If it does not fit, it is unacceptable. This gives the planner the opportunity of avoid-

Crystal Lake Planned Unit Development  
Burlington County

John M. Zvosec, AIA, Architect







ing completely judgment and leadership in the field of urban design," Slayton said.

"It is time we questioned the desirability of permitting our urban areas to develop according to the mathematical dictates of the zoning and subdivision regulation. Planned unit development is a means of substituting judgement for rigid rules," he said.

Even though New Jersey allows the PUD — a major project on more than one lot with the chance for better design — "it has not been applied here to any great extent," he noted.

"You are going to have to show the courage to push for positive design solutions rather than being the reviewer of solutions submitted to you," Slayton told his audience which included many local planning commissioners. He urged the planners to seek out private developers who are willing to try new ideas, then encourage them even if it means changing some local tradition.

Unless New Jersey cities have a mix of jobs, housing, open and closed space, they are going to face serious future tax problems and hardly

any open space, said Alan Mallach, acting chief of the State's Community Development Planning Program.

New Towns "are not frills," said Mallach. "They have become necessary if the state is to preserve some open space and choices in housing."

Mallach asked how many persons in the room could afford to buy new homes being built in communities they have zoned.

New Jersey's New Towns will be smaller than those planned for other states, said Mallach, because the State has a tighter supply of raw land.

They will also not be isolated from older cities and will not be able to be self-contained but will have persons commuting out and in to work, he predicted.

Already one New Town in the State has tried to break the suburban growth pattern slightly by proposing a modest number of lower-income housing units and cluster development to preserve open space.

Herbert J. Kendall, President of Kendall Development Co., said his 719-

acre New Town of Twin Rivers, 11 miles east of Princeton, sought approval for 173 lower-income units out of a city that will have 10,000 residents. The firm was turned down but will try again, Kendall pledged.

Twin Rivers has been more successful in winning cluster development which will help it keep 25 percent of the land open, he said.

Kendall advised cities seeking New Towns to have developers build, then lease, industrial plants if necessary in order to create an economic base. Developers also need to obtain backing from large corporations, he said. Twin Rivers has financing from American Standard.

Twin Rivers took five years of planning, is to be completed in another four years, Kendall said. He insisted that allowing some low-income housing units will not harm his total sales.

"We want the blue collar worker and the bank president to be able to live in the same community. We want a balance in incomes, ages, functions. We also want clusters or quads of developments to reduce installation costs of utilities and roads plus annual maintenance costs to the city."



Why are the shorelines of our cities such eyesores?

Why do the harbors still harbor industries no longer dependent on water transportation?

Why have we filled our rivers with sludge and turned our lakes into mires? And why are the banks lined with trash?

Why, if we live in cities that are located on the water, must we go hours away to go sailing or fishing or swimming?

Why have we let our historic waterfronts become breeding places for crime and rats?

Why is our beautiful country growing uglier every year?



# why?



Why not inviting shorelines we're proud of?

Why not limit industrial use of urban shores? And require beautification of existing plants?

Why not enforce our pollution laws?

Why not parks and pools and marinas — recreation areas sorely

needed by the people in our crowded municipalities?

Why not team-plan transformations that make cities places to play in, not escape from, weekends?

Why not an America for our children's children more beautiful than it is today?

Why not, America?

AIA/American Institute of Architects



# why not?





## N.J. State Council on the Arts

The New Jersey State Council on the Arts' annual grant budget totals less than \$80,000, or approximately one cent per resident of the state. Yet with its modest budget the Arts Council has established a remarkable record of accomplishment. In fact, the impact of the work of arts councils across the country is now being felt so strongly that President Nixon, rather than retrenching, has, in a recent Special Message to Congress, proposed that the federal allowance for the arts be doubled in 1971. A few days ago Governor Rockefeller requested that the New York State Legislature increase its subsidy to the New York State Arts Council by ten times its previous allocation. At a recent hearing in Washington noted figures in the field of the arts testified before a subcommittee inquiring into the state of the arts in this country and provided some surprising information. One fact that startled the lawmakers was that the City of Hamburg, Germany, spends more annually on its local opera and ballet than does the United States Federal Government on all the arts throughout the nation.

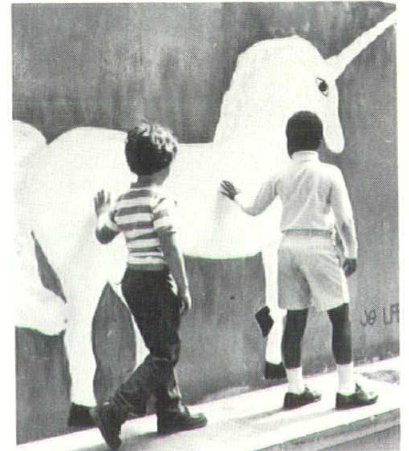
The growth of arts councils in this country during the past twenty years has been dramatic. In 1946 there were 46 arts councils — now there are approximately 500, with repre-

sentatives in every state and four territories. Besides the principal body in Trenton, New Jersey has approximately fifteen arts councils, on either a community or regional level.

Both Council Chairman Samuel Pratt and Executive Director Byron R. Kelley feel that the major obligation of the State Arts Council is to develop an audience for the arts in all areas of the state and to maintain a balance so that all communities, urban and rural, will benefit.

"We're not always able to offer as much financial support as we should like for meaningful programs," says Kelley. "Therefore, to spend the limited funds in as practical a manner as possible, the Council uses the approach of providing seed money and technical know-how to stimulate the arts. In essence the Arts Council acts as a catalyst, and I think we have reason to be proud of what we have accomplished in this role."

During 1969 a total of approximately \$72,000 in combined State and Federal grant funds was presented to a variety of arts organizations in the state, frequently on a matching fund basis. It has been discovered that individual grants, while not large, often bring additional blessings beyond immediate financial aid. There is a cer-





tain aura of prestige that is frequently noted by the community. In New Brunswick, for example, the newspaper ran an editorial of very favorable comment when the Council's grant to the local experimental theatre, Brecht West, was announced. The theatre's local popularity has seen a decided upswing this season, and part of this growing audience is no doubt traceable to the Council's interest.

It is very cheering to note the number of organizations throughout New Jersey that have benefited from State Arts Council assistance. An arts council-supported, week-long residency by the Garden State Ballet in one community was so well received that the district school superintendent was encouraged in his most recent budget application to request one dollar per child for every student in his district for cultural enrichment. Instrumental groups; dance events; exhibitions of paintings, prints, and photographs; and teams of young writers have toured the length and

breadth of the state. A two-day film seminar, Focus on Film, attracted overflow registration when it was held in Trenton.

In addition to developing audiences through a ticket-subsidy program for the disadvantaged of all ages, the Council aims to strengthen existing cultural organizations, to support individual artists, and to encourage the collection of archival material. A series of awards for excellence has been established and donations have been given to libraries to expand their collections of dance and experimental film and to the New Jersey Designer Craftsmen to produce and annotate a series of slides illustrating the work of 48 New Jersey craftsmen. Scholarships have been set up in fields as divergent as choral singing and glass blowing. Master classes have been underwritten in ceramics, and lecture demonstrations have been scheduled in the area of dance and film. Another of the Council's concerns is to provide skilled technical assistance for smaller organizations needing help in administration, public relations, fund raising, display techniques, and touring.

And what of the State Arts Council's plans for the future? "The Council," Chairman Pratt announces, "plans to issue a study of the cultural, artistic, and aesthetic potentials in the meadowlands area of northern New Jersey. The report is the Council's first completed project in this area of major national concern. It will be followed by a conference on environmental problems to which government representatives and arts people will be invited from throughout the Boston to Washington, D.C. region . . . The Council feels that it should share with other elements of state government the broad concern for the renewal of our cities and for the improvement of life in the inner city in the ways that the arts can uniquely and properly relate to these concerns. The obligation is not only to relieve distress and remove injustice but also to create the resources and circumstances whereby all citizens can lead a fulfilling life, as they see it."

The State Arts Council's plans for the seventies are complex and exciting, and the Council anticipates a far more active collaboration with architects and urban planners in seeking to resolve statewide needs. "There is so much potential in this state," says Byron R. Kelley. "We have only begun to scratch the surface. We hope that our pilot programs will go

far towards introducing the arts in all areas and at every level of income. Government concern is encouraging, but first we must convince the general public that through the arts life can take on a deeper, more imaginative meaning than it has had before. This is the challenge for the New Jersey State Council on the Arts — and, I think you will agree, a very worthy one."

Editor's Note: The current Travelling Exhibition of Architecture and Environment is sponsored by the N. J. State Council on the Arts.





# How To Build With Quality, On Time, Within Budget

Thirty thousand corporation presidents and other business leaders throughout the nation received a new report by the AIA which tells how to build with quality on time, and within a budget.

Soaring construction costs and confusion over the scope of architectural services which might help reduce the spiral was a key factor in the Institute's preparation of the booklet entitled "Comprehensive Architectural Services."

"Corporation officials can be dismayed by the talents to be marshalled and coordinated to create the facility wanted," notes AIA President Rex Whitaker Allen. "Architectural practice is changing so that the architect can be the responsible party integrating all the decisions and talents," explained Louis A. Rossetti, one of the AIA members who helped prepare the book.

Comprehensive services of an architect, the booklet explains, can include: a project time schedule, site selection and analysis, land use studies, economic feasibility, master plan and space plan reports, project programming, function and flow studies, schematic design plans, structural engineering, interiors and furnishing, landscaping, cost control, construction documents, computer programming, on-site administration, and preventive maintenance. Large architectural firms may be able to provide this complete range. Smaller firms "are best qualified to know when and what specialized consultants are necessary," the booklet adds.

Complimentary copies are available from the Society Headquarters.

## Ecology Crisis

A program on ecology was part of Glen Ridge High School's preparation for "Earth Day", an environmental teach-in day to be observed throughout the nation on April 22. Members of the senior class were told by a leading New Jersey architect that technology must take second place in importance behind the quality of our environment.

"Proclaim by action," advised Howard Horii, AIA, "that the gross national product and technological efficiency are not as important as the quality of our organic world and the livability of the environment." Horii, of Frank Grad & Sons, Newark, was one of four architects, all members of the Education Committee of the Newark-Suburban Chapter of NJSA, who addressed the students on "environmental problems" of the state, the country and the world.

The architects discussed the "ecological crisis" caused by "dying lakes, filthy rivers, atmosphere pollution, over-population, poverty amidst affluence, and the threat of nuclear warfare".

William Brown, AIA, of Brown and Hale, Newark, commented upon the shortage of trained architectural personnel in New Jersey and the nation, who are needed to solve the problems of housing, highways and the cities.

Horii pointed out that the only school of architecture in the state is the highly selective one at Princeton. "Thus," he explained, "much talent leaves the state". Robert Silverman, AIA, of the Office of Calvin M. Colabella, Caldwell, said that environmental problems could be solved "if the money that we put into Vietnam were put into rebuilding the cities." Also speaking was Richard Hoagland, AIA of Ludlow, Jefferson and Tuzik, Summit.

## Urban Studies

The Architects League of Northern New Jersey have taken steps toward instituting an independent urban studies program affecting Bergen, Hudson, Passaic and Sussex Counties.

M. Leonard Levine, AIA of Passaic, League President, designated S. John Iwatsu, AIA of Englewood to direct the four-county project. The architects will seek out communities with the most pressing needs in redevelopment, rural development, urban renewal, air rights, or any other area, he said. "The architects will dedicate themselves to establishing and analyzing problems, compiling data, and then reporting frankly on feasibility of the project, along with a program for implementation."

Levine envisions conferences with public officials from project areas and officials and architects from elsewhere in the State, as needed.

The intensive urban study program under Iwatsu's direction will be conducted in Bergen County by architects Myron A. Vigod of Englewood and Donald W. Turner of Saddle Brook.

The Hudson County studies will be done under the supervision of Samuel Zywtow and Arlene Gamza. Bernard Di Paola of Paterson and Fairview and William J. Camlet of Clifton were designated to direct the Passaic County studies. The Sussex County studies will be directed by John B. Dodd of Layton.

Levine said the League program is within goals established by the AIA. He said: "The priority thrusts of AIA nationally as well as here at home cover housing, primarily in the solution of problems for housing for low and middle income groups; cities, involving solution of urban problems embracing existing metropolitan areas, new towns, and urban growth; social change as related to concern for the solution of socio-economic problems of disadvantaged minorities which are interwoven with the problems of their physical environment; and natural resources, involving solution of problems of ecology for a viable human environment, air and water pollution, and conservation of resources of nature."



# Boston City Hall

**Architects:**  
**Kallmann, McKinnell  
and Knowles**

Text and Photos by Thomas R. Flagg

With any major work of architecture which receives widespread public notice as well as critical acclaim, the temptation to imitate its form or details rumbles first in the academic halls and then emerges upon the countryside as disastrous architectural clichés. The lesson to be learned from the new Boston City Hall lies more in the simple logic and clarity of the organization of its elements, and its expression of relationships which these elements possess to each other.

The design was selected by means of an open competition conducted by a sensitive client and an excellent jury using a highly specific and carefully outlined building program. The general scheme of the winning young firm of Kallmann, McKinnell and Knowles changed remarkably little since its original conception. The building consists of three distinct parts: a "mound" containing the large public spaces serving the most frequently visited departments and providing easily for assembly; the upper "crown" housing the many small offices of the myriad of government officials which are seldom visited; and between the two the areas of ceremonial importance, such as the council chamber, mayor's office and a municipal library. An open-air inner court below the office ring allows any citizen free access to the center of his elected government day or night.

The building is constructed almost entirely of concrete, red brick and glass, with deep vierendeel trusses permitting larger spans and providing space for the mechanical ducts and recessed lighting. With a total enclosed space of 513,000 square feet, the cost per square foot came in within the budget at \$42.00 (1965).



1. South Entrance



2. South Entrance Hall



3. City Council Chamber



4. Courtyard

Photo: Photographic Illustrators Corp.





# Fifty Years In Practice

By Paula Gilliland

The practice of Architecture, like everything else, has changed greatly over the past 50 years. The persons who realize this more than anyone else are those Architects who have already celebrated their golden anniversaries in the profession.

In interviews with four New Jersey Architects who have been practicing 50 years or more, several observations were made. They include:

- One of the biggest changes in Architecture has been the movement away from the imitation of classic Architecture to the use of new and modern conceptions. Architects have broken the chains of the past and are now building for the future.
- Architects are more concerned about "environmental" and "community" planning than they are about designing a single structure.
- Architects must have more training than ever before.
- Architects today seldom contract to design residences.
- Engineering and interior designing are now often included in an Architect's services.
- There have been tremendous changes in materials and design over the past 50 years.
- Architecture is plainer today — the ornamental work is gone.
- Architects are designing more for people today than they did in the past.
- Where Architects in the past designed mainly single family and multi-family housing, they are now doing more commercial, industrial and institutional work.

## One-man Operation

Rudolph Kruger, AIA, of Newark said that when he first started practicing in 1919, Architecture was generally a one-man operation. "We did our own electric layouts, heating, ventilating and structural work," said Kruger. "After World War II, things began to change. Jobs became much larger and we had to start looking for and hiring consulting engineers."

Kruger, who is the senior partner of Kruger, Kruger and Albenberg of Newark, predicted that the Architec-

ture of the future will concern itself more and more with environmental esthetics and environmental development.



Rudolph Kruger, AIA

Kruger noted that the Architects of today need a great deal more training than he and his contemporaries did.

"They should especially be receiving more training in the humanities," he said. "I think the number of formal education years should be increased from five to six years in order to give the Architect a more liberal education."

"The Architect today needs a broad knowledge of economics, psychology, sociology and behavioural sciences," continued Kruger. "Because he's designing for people, he should have a pretty good idea what they require, what their habits are and how they want to live."

## Modern Conceptions

Samuel Mountford, who is working in the firm of Micklewright, Mountford, Hamnett, Bouman & Blanche in Trenton, says the biggest change he's seen over the past 50 years has been the movement away from the imitation of classic Architecture to the use of new and modern conceptions.

"We have broken the chains of the past and are now building for the future," he said. "We are devising ways to make use of the new technologies."

The Architect said he "welcomed" the movement away from the past.

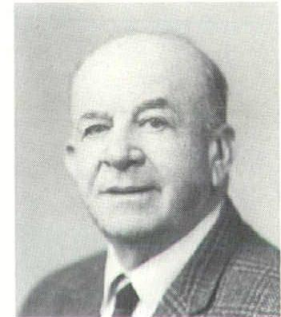
"We shouldn't design and build the way the Egyptians, Greeks and Romans did," he said. "Anything imitative can never be good—you're copying rather than creating."

Ninety-year-old Charles N. Leathem of Trenton isn't so sure he likes the "new Architecture".

"We don't get the Architectural feeling in buildings anymore," said Leathem, who was New Jersey's State Architect for 25 years. "Architecture is plainer today. The ornamental work is gone. Maybe it's because of the cost."

The Architect, who started practicing in 1901 and still does consulting work, said the practice of Architecture is "absolutely nothing like it used to be."

"The design and the materials have both changed," he said.



Nathan Siegler, AIA

## Changes for the Better

Architect Nathan Siegler of Nathan Siegler & Sons in Newark said he has seen many changes in the profession over the years and they've all been changes for the better.

"One of the major changes was the move toward using consulting engineers on most architectural projects."

Siegler, who is still active in his profession, said that when he first began practicing, he was mainly concerned with single family and multi-family housing.

"The 1920's was a boom period for architects as well as builders," he said. "In the 1930's many Architects

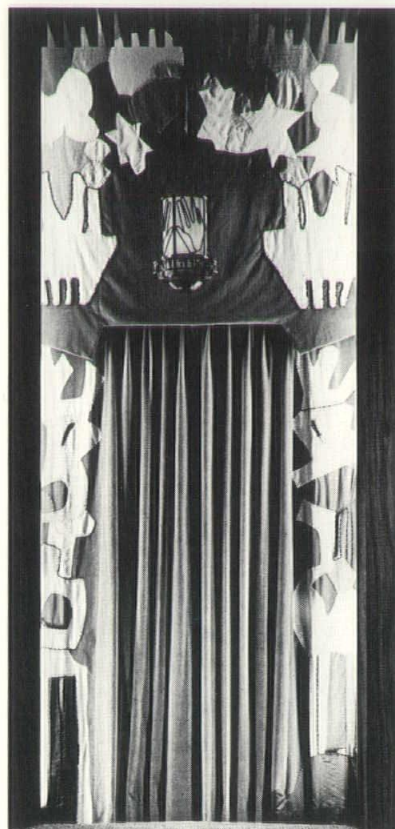
(continued on page 20)



# Ina Golub's Ritual Art

"And thou shalt make a veil of blue, and purple, and scarlet, and fine twined linen, the work of the weaver in colors."

... Exodus 26:31



met Rabbi Reuben Levine of Springfield, New Jersey, noted authority on Jewish art, and when she won an award of merit for an experimental huppah (marriage canopy) in a New York exhibition of contemporary religious art in 1968.

Rabbi Levine says about her work: "The language of religion goes beyond the word. It is song and poetry; thought and feeling. But along with these it is also color, form, visual harmonies, a sense of sacred Presence. These latter elements are the ones which Ina Golub has taken as her creative province. Universal and timeless Jewish concepts are expressed in contemporary terms on her loom and drawing board, only to take flight and find exciting new meaning in the eyes, heart, and mind of the beholder."

Since then, she has completed five major commissions for New Jersey synagogues, Temple Beth Ahm and Temple Sharey Shalom, Springfield; Temple Israel, South Orange; and Temple Beth Tikvah, Wayne.

Born in Newark, New Jersey in 1938, Ina Golub began her artistic interests at an early age. She graduated from Montclair State College in 1960 and received her M.A.T. degree from Indiana University in 1965. Mrs. Golub has taught art at Montclair State College, Newark State College, and at all public school grade levels. She exhibits her textiles throughout the country and is the winner of numerous awards for her work.

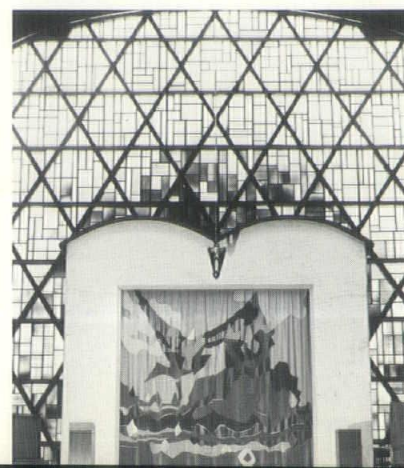
Ina Golub was determined to make a contribution to the field of Jewish ceremonial textiles — and she has.

An exhibition of contemporary synagogue art in 1966 at the Jewish Museum in New York awakened an interest in ritual art. Having earned a master's degree in the fine art of textiles (history, design, technique) she felt that many of the Judaic fabrics that she had seen prior to this time were stereotyped and based upon a rehashing of traditional symbols rather than the creation of a truly contemporary art form. Determined to make a contribution to the field of Jewish ceremonial textiles, the artist began a study of Judaic art past and present. She considered specifically the relevance of a contemporary textile form to modern synagogue architecture, and has spent uncountable hours experimenting with designs for

parochets (ark curtains), Torah covers, tapestries, and other ceremonial textile objects.

"The marriage of traditional Jewish symbolism and the contemporary idiom is inherent in my work. My designs are inspired by the shapes found in Oriental and primitive art, and by those artists that had a preoccupation with light. A fascination with the elegant arabesques of Eastern calligraphy has influenced my continued use of the beautiful Hebrew letters. Light, as it strikes the various fibers intrigues me; the whole concept of light in Judaism plays an important role in my work as I attempt to capture this abstract quality in my textiles by a careful juxtaposition of color and texture."

Two turning points in Mrs. Golub's professional life occurred when she





## Architects Acclaim Beersheba



Two architectural features of Beersheba in Israel, honored by the second R. S. Reynolds Memorial Award for Community Architecture, are seen above. The Town Center megastructure (top photo) contains stores, offices and apartments on different levels. Patio houses (lower photo) are one type of residential facility designed for the needs of the environment.

Jules Gregory, FAIA, of Lambertville, was one of three architects selected to tour the many communities nominated, to make the final selection.

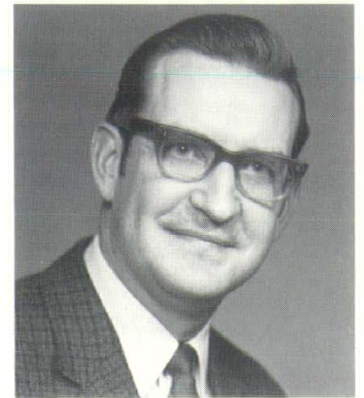
## Earth Day

The environment, its decay and death have become the issue of this new decade. Over populated cities, underfed humanity, pollution of air and water are being discussed in every living room across the country.

Architects, present and future, must work together now to improve our environment. If we are to be the "designers" of tomorrow, we must insure that there will be a tomorrow.

AIA members and architectural students are participating in Earth Day — a nationwide Environmental Teach-In, on April 22, to spotlight perils to the American Environment. High Schools, colleges and community groups across the country have scheduled a variety of programs, according to Environmental Teach-In leaders at their national headquarters in Washington. Everyone is urged to contact announced organizers in their communities or take the lead in setting up a program. Additional information is available from Linda Billings. Environmental Teach-In, Room 200, 2000 P Street, N.W., Washington, D.C. 20036.

## New Secretary



Robert F. Grove, AIA (Central Chapter) was elected to the office of Secretary, replacing Charles C. Porter, AIA, who passed away in January. Mr. Grove is a graduate of the University of Virginia, and a partner in the office of McMurray and Grove, Elizabeth.

(continued from page 18)

were affected by the Depression and were forced temporarily into different fields. Since I was a small organization, I never discontinued practice and was able to make the profession pay."

During World War II, the U.S. Government assigned Siegler to design war housing due to the increase in war workers and population on the Eastern Seaboard.

Then in the late 1940's a "boom period" began once again.

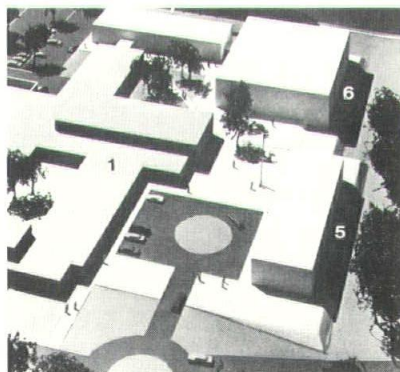
### Prosperous Nation

"Architects gradually got back into practice during the 1940's," he said. "From then until now we've been a very prosperous nation. Money for mortgage purposes became available and rapidly developed buildings were planned and built. This has been very beneficial for the entire building industry."

Siegler's son, George, joined the firm in 1949 and since then they've been engaged in a great deal of commercial, industrial and institutional work.

"For me it was a rewarding experience over the years to have seen the many changes for the better affecting all phases of the profession," Mr. Siegler concluded.

## Union College



Architects Hamby, Kennerly & Sloan of New York City were one of eleven given an Award of Merit for their campus master plan at Union College in Cranford. This — the first national Community and Junior College Design Awards Program, was sponsored by AIA in conjunction with the American Association of Junior Colleges, Educational Facilities Laboratories, Inc. and the Office of Construction Services of the Office of Education of the U.S. Department of Health, Education and Welfare.





"Moneysunk" on Treadwell Avenue in Convent, is owned by the Heyward McAlpin family.

# Moneysunk

By James S. Jones, AIA

New Jersey's Architectural Heritage

Sixth in a series

George Washington encamped on this property between the 1776 Christmas night attack on the Hessian garrison at Trenton and his decisive military operation at Princeton in January 1777. The land is believed to have been presented to France by an act of Congress in appreciation for war aid. According to this account Napoleon, by Crown Grant, made it a gift to the Boisaubin family. The house was built in the late 1790s by Vincent Boisaubin, a French emigre who arrived from Guadeloupe in 1793.

There is no indication that this house like so many others, was started in the immediate post colonial period and then re-done and further embel-

lished in the Greek Revival fashion of the early nineteenth century. It appears rather, to have been built all at one time and the date we are given is in the 1790s. This being the case it would seem to be extremely unique or the information is incorrect because the detail of the classical portico, cornice and frieze, the entrance door and the interior woodwork would all indicate a date some twenty years later.

"Moneysunk" is of solid brick construction on a cut stone foundation. The outer walls are 18" and the inner walls are 12". The doors and windows remain exactly plumb to this day.

During the Civil War the house was a station on the "Underground Railroad," an escape organization which aided ex-slaves travelling north from the southern states. One of the columns contains a secret staircase (now blocked off) which connected with an underground passageway to the stables.

The artist and illustrator Arthur B. Frost bought the property in 1890 and lived here until 1906.

"Moneysunk" has been designated an historic site of unusual architectural and historical interest by the State of New Jersey.



## Postal Problems Solved with VIM

The Post Office's Vertical Improved Mail (VIM) Program is their solution to improving delivery and collection operations in high-rise and multi-tenant office buildings. The Program is directed to existing buildings as well as those being planned or under construction, to meet the challenge of new office buildings to be erected in larger cities in the next 10 years.

Of primary consideration is an off-street parking area for the U.S. Postal delivery mail trucks. A central mailroom is suggested for the use of the postal employees. On the first floor of the building, closely adjacent to the loading platform, either one of

three methods could be utilized, call window, lockbox or conveyor. The prime selling point of VIM is customer satisfaction for early delivery of mail. A VIM Operation eliminates travel time for the post office carrier as well as the business firm, many of whom send their employees on multiple mail pick-up trips to the post office.

Mailroom sub-stations on each floor of the multiple-tenanted building would speed up mail deliveries considerably, it is believed. "Happier tenants, improved service and easier rentals result from VIM," said Zack S. Massey, U.S. Post Office Dept. Delivery Services Specialist from Washington, D.C. "Eventually," Massey continued, "door-to-door delivery in multiple-tenanted buildings will be history. The Post Office needs help to accomplish this and is appealing to the architects and building owners to include VIM in their plans."

Massey is willing to appear before interested groups and tell the story on VIM, complete with illustrations. Contact your local postmaster or write to: U. S. Post Office Department, Bureau of Operations, Washington, D.C. 20260.

## Student Interest

To prepare the new generation to cope with the enormous demands of planning and construction that can be foreseen in the next few years, a program to interest students in the profession of Architecture has been undertaken. Guidance Counsellors throughout the state were contacted detailing the various technical positions available. The response has been overwhelming.

Will we have to continue to send these prospective architects out of state to study? We hope not. Perhaps before the year is out we'll have facilities right here in New Jersey to give New Jersey students the opportunity to study ways and means of solving New Jersey's environmental problems, and the training they will need to create surroundings that will make our state a nicer place in which to live.

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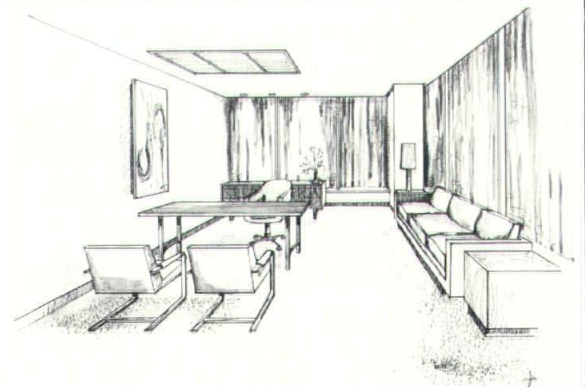
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# Addenda



Khachadourian



Moran



Gregory



Thomas



Rigolo



Beck



Hirsch



Lehman



Swackhamer

**John M. Hirsch**, AIA, of Kramer, Hirsch and Carchidi, Trenton, has been appointed to the Regional Public Advisory Panel on Architectural Services for Region #2 of General Services Administration for a two-year term ending December 1971. Region #2 includes New Jersey, New York, Pennsylvania, Delaware, Puerto Rico and the Virgin Islands.

The architectural firm of Sanford Furman, AIA, in Tenafly announced that **Mildred Foster Banzhaf**, AIA, is now a Junior Partner; **Frank Seddo** is an Associate.

**Thomas C. Lehman** of Lehman and Lehman, Newark, was elected to the presidency of Boys' Clubs of Newark.

**Michael Erdman** announces the firm name change from Alexander Ewing & Associates to Ewing, Cole, Erdman and Eubank.

Genovese & Maddalene, AIA of Glen Rock announce that **Richard W. Braun** has been named an Associate of the firm. Mr. Braun is a member of the Architect's League of Northern New Jersey and the Planning Board of Maywood.

**James A. Swackhamer**, AIA, of Somerville has been appointed to the Hunterdon County Planning Board. For the past 12 years he has been Chairman of the Readington Township Planning Board.

**Levon M. Khachadourian**, AIA, of Bloomfield, has recently been elected a Member of the Royal Architectural Institute of Canada, and the Manitoba Association of Architects. He has also received his registration to practice architecture in the Province of Manitoba, Canada, where he will be establishing a branch office.

**John P. Moran**, AIA was elected president of the Middlesex-Somerset-Mercer Regional Study Council. Mr. Moran is the Director, Division of Physical Planning at Princeton.

Commissioner of Education Carl L. Marburger has appointed four of our members to the New Jersey School Building Guide Advisory Committee: **Jules Gregory**, FAIA, of Lambertville, **Oren Thomas**, AIA, of Pennsauken, **Clinton D. Seaman**, AIA of Newark and **Arthur Rigolo**, FAIA, Clifton.

**George Von Uffel, Sr.**, AIA and **George R. Russo** have combined to form the firm of **Von Uffel and Russo** at 30 Warwick Road, Haddonfield.

**Martin L. Beck**, FAIA of Princeton is a member of the jury judging the nation-wide competition for an addition to and renovation of the Chicago Public Library.

## Urban School Decay Can Be Reversed

How city schools can destroy or uplift children is shown in a dramatic new film produced by The American Institute of Architects in cooperation

with the U.S. Office of Education and Educational Facilities Laboratories (EFL) of New York City.

For six months camera crews roamed playgrounds, classrooms, cafeterias, alleys, and new kinds of schools to complete a color and black-and-white documentary entitled "A Child Went Forth."

Dropouts, teachers, parents, and school children receiving a new brand of individualized help are among the actors in the film.

Key conclusion of the film: Much more money, devoted teachers, concerned parents, and physical facilities that encourage human growth

and development as well as new educational programs can reverse the cycle of decay and despair that infects many schools in poor neighborhoods. The alternative is stunted humans and a damaged nation.

Persons interested in a loan copy of the 28-minute film may contact NJSA, 120 Halsted Street, East Orange, N. J. 07018.

The 1970 edition of the Directory of Architectural Offices is off the press and available at \$2.00/copy.



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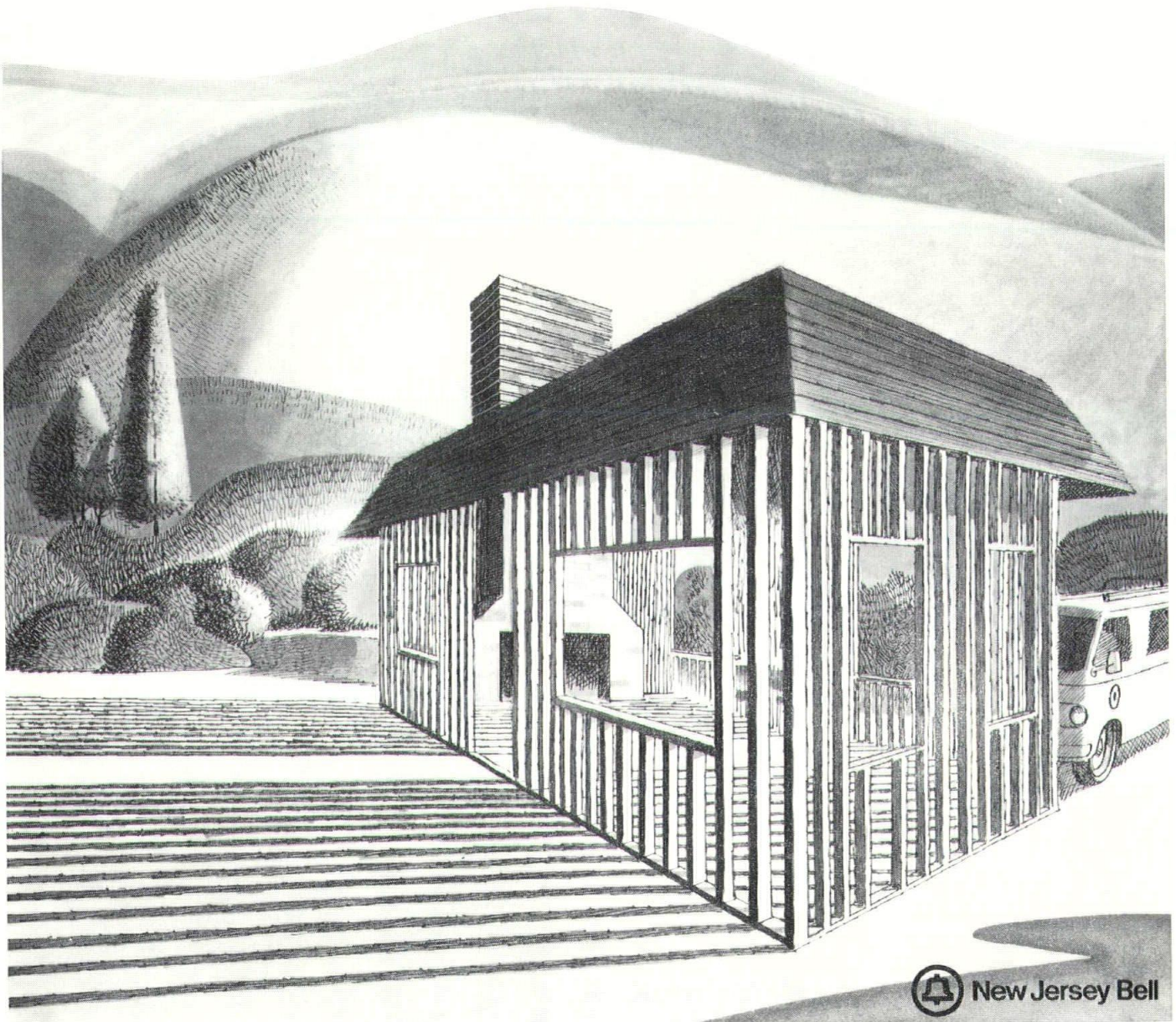
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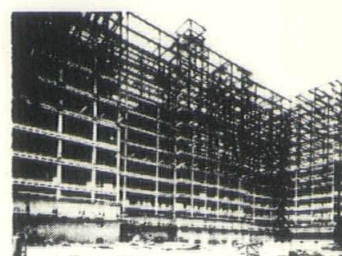
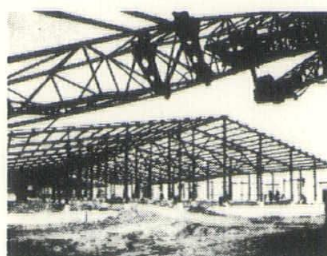
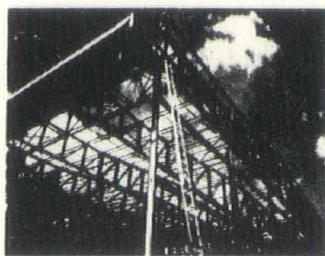
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 Weber Engineering Co., Inc.

\*Denotes Associate Members





# The Effluent Society?

Director, State & Chapter Affairs  
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AIAO

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We will change our nation's affluent society to an effluent society unless vast remedial measures are taken almost instantly. The effluents given off by industrial plants, sewers, automobiles and building incinerators are polluting the air and waters of our state to the point of pestilence and asphyxiation.

Without the corrective action already begun, New Jersey air would soon be noxious, fresh water supplies critically diminished, streams and rivers devoid of fish, wildlife virtually extinguished.

A key man in the gargantuan task of turning foul air into clean, foul water into fresh, is the mechanical contractor. The same expertise he applies working with you in the construction field is critical to the solution of pollution, both air and water.

He and his team of skilled craftsmen are mighty busy men right now. They're going to be busier still. The quality of life itself in our state depends on it.



THE MECHANICAL CONTRACTING INDUSTRY COUNCIL  
OF NEW JERSEY, 134 Evergreen Place, East Orange